

MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. III., No. 3.]

SATURDAY, JANUARY 16, 1858.

[PRICE 3d.

Musical Announcements.

HER MAJESTY'S THEATRE.

Piccolomini, Aldighieri, Violetti, and Giuglini.—
Lucia.—THIS EVENING, Saturday, January 16,

LUCIA DI LAMMERMOOR.

Prices:—Pit stalls, 12s. 6d.; boxes (to hold four persons), pit, and one-pair, 42 2s.; grand tier, 42 3s.; two-pair, 42 5s.; three-pair, 15s.; gallery boxes, 10s.; gallery stalls, 3s. 6d.; pit, 3s. 6d.; gallery, 2s. Applications to be made at the box-office at the theatre.

HER MAJESTY'S THEATRE.

Her Majesty the Queen has graciously signified her intention of honouring with her presence a series of FOUR FESTIVAL PERFORMANCES, intended to be presented at the period of the approaching nuptials of Her Royal Highness the Princess Royal with His Royal Highness the Prince Frederick William of Prussia.

The general arrangements are under the direction of Mr. Mitchell, in co-operation with Mr. Lumley, and favoured by the assistance of the following managers of the metropolitan theatres:—Mr. Smith, Theatre Royal, Drury-lane; Mr. Buckstone, Haymarket Theatre; Mr. Webster, Adelphi Theatre; Mr. Harrison and Miss Pyne, Lyceum Theatre; Mr. Robson and Mr. Emden, Olympic Theatre; and Mr. Phelps, Sadler's-wells Theatre.

The programme will comprise the following entertainments:—On Tuesday, Jan. 19, MACBETH (produced under the direction of Mr. Phelps). Macbeth, Mr. Phelps; Lady Macbeth, Miss Helen Faucit. With Locke's incidental Music (under the direction of Mr. Benedict). And Mr. Oxenford's farce of TWICE KILLED, in which Mr. and Mrs. Keeley will perform.

Thursday, Jan. 21, Ralf's new opera, THE ROSE OF CASTILE, by Miss Pyne, Mr. Harrison, Mr. Weiss, and the Operatic Company of the Lyceum Theatre. Conductor, Mr. A. Mellon. With a Comic Afterpiece.

Saturday, Jan. 23, an Italian Opera: by Mdle. Piccolomini, Signor Giuglini, and the principal Artists of Mr. Lumley's Theatre. And a Festival Cantata, composed by Mr. Howard Glover. With a Ballet Divertissement.

Fourth Performance.—An English Comedy: by Mr. Buckstone's company, of the Haymarket Theatre. And an Afterpiece, in which Mr. Wright and Members of the Adelphi Company will perform.

Admission to the pit (for which a limited number of Tickets will be issued), half-a-guinea; gallery stalls (reserved and numbered), 6s.; gallery, 3s. Applications for boxes, orchestra stalls, and tickets to be made at the box-office of the theatre; and at Mr. Mitchell's, Royal Library, 33, Old Bond-street.

ST. MARTIN'S HALL.

HANDEL'S JUDAS MACCABEUS, Wednesday, January 20th, under the direction of MR. JOHN HULLAH. Principal vocalists—Miss Kemble, Miss Fanny Rowland, Miss Palmer, Mr. Sims Reeves, Mr. Thomas. Tickets 1s., 2s. 6d., stalls, 5s. Commence at half-past 7.

Mr. CHAS. FABIAN's Entertainment, (assisted by Miss Wood), TOM BROWN'S HOLIDAY, with Vocal and Instrumental Illustrations, at Crosby Hall, Bishopsgate-street, on Thursday, 21st January, at 8. Reserved seats, 2s.; back seats, 1s.

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ST. MARTIN'S HALL.

ORCHESTRAL CONCERTS, under the Direction of MR. JOHN HULLAH.—Season, 1858.—FIRST CONCERT (of the Series of Six) TUESDAY EVENING, January 19, at Eight o'clock precisely.

PROGRAMME.

PART I.

Overture, *Ruy Blas* Mendelssohn.
Aria, "A Te, fra tanti," affanni,
Davidde Penitente, Mr. Thorpe
Peed Mozart.
Prelude and Fugue, in B flat, on the name "Bach."
Prelude and Fugue, in D, from Book 4 of Grienkerl's Complete Collection of the Pianoforte Works of J. S. Bach (1st time of performance), pianoforte, Miss Arabella Goddard J. S. Bach.
Aria, "Vienna, torna, Idolo mio,"
Teseo, Miss Messent Handel.
Symphony in F (No. 8) Beethoven.

PART II.

Rondo Brillant, *Melè d'un Thème Russe, pour le Piano, avec Accompagnement de l'Orchestra*, Miss Arabella Goddard Hummel.
Aria, "Agitato de smania funesta," *I Fuorusciti*, Mr. Santley Paer.
Overture, *Finale (1st Act)*, *Costi Jan tutte*, Mrs. Street, Miss Fanny Rowland, and Miss Messent; Mr. Thorpe Peed, Mr. H. Barnby, and Mr. Santley Mozart.

Stall, 5s.; gallery, 2s. 6d.; area, 1s. Subscription-tickets for the series: Stalls, 41 1s.; galleries, 10s. 6d.

MR. HENRY LESLIE'S CHOIR.

St. Martin's Hall.—Thursday, Jan. 21, at half-past 8. HANDEL'S FUNERAL ANTHEM, Madrigals, Part-Songs, and Glee.—Stalls, 3s.; gallery, 2s.; area, 1s.—At the Hall; and at Addison, Hollier, and Lucas, 210, Regent-street.

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MR. J. W. MORGAN,

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With five stops 22 "

With eight stops 24 "

With ten stops 30 "

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Miscellaneous.

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NOTICES, &c.

To Subscribers.—Receipts are always forwarded on Saturday. Immediate notice should be given in case of non-arrival, as the remittance may not have come to hand.

The *Musical Gazette* is published every Saturday morning, and may be obtained of the principal city news-vendors, or, by order, of any others in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

Payment of subscription may be made in postage stamps if preferred.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

MR. GROOM's letter, headed "Organ competitions" is too late by some weeks. We cannot keep subjects open for such a length of time. We do not comprehend the allusion to the "receipt of stolen property."

THE MUSICAL GAZETTE

SATURDAY, JANUARY 16, 1858.

THERE is an air of mystery about the "festival performances" of next and the following week, that is very improper and peculiar in a case where dramatic and operatic performances are considered as forming part of the public celebration of a great event. On every side we hear bitter complaints of the hole-and-corner way in which the tickets of admission have been disposed of. A concert-agent and ticket-seller of considerable standing applied, we are told, at Her Majesty's Theatre for some tickets last week, and was requested to make application on Saturday, by which time the tickets—not as yet ready—would be issued. On Saturday he made his application, and was informed that all were disposed of. Now, this is simply ridiculous, on the following grounds. If the tickets were all sold the first thing on Saturday morning, it must have been to some one, two, or three parties, who bought up the whole, and, under such circumstances, it was absurd to advertise the performances and encourage application on the part of the public, and unjust to a professed dealer in such commodities as admission-tickets to delude him into the idea that the market was open. On the other hand, if the tickets were sold openly to individual applicants it would have been impossible to have disposed of the entire places in any single department of the theatre in one morning. Objectors may urge that the tickets were all engaged by epistolary applicants. In such a case, it was due to the public and to the various ticket-agents to conspicuously post the announcement. Thousands of persons will be desirous of attending Her Majesty's Theatre on the 29th inst., will make their way to the box-office or to Mr. Mitchell's library, and will be informed individually that there are no tickets to be had. What nonsense is this! Why cannot it be publicly stated that all places are engaged?

We are wicked enough to surmise that, if the audience on the 29th instant were to consist of those who now hold tickets, Her Majesty's Theatre would be half empty. We believe that sittings may yet be obtained for a due "consideration." But to whom the premium is to be paid, and who it is that holds the magic cards we are quite unable to say. We regret we cannot expose the principals in this unbusiness-like and unjust transaction; probably we shall learn something about the whole affair in the course of next week, when we shall have no hesitation in laying before our readers any particulars that may reach us from authentic sources. We are reasonable enough to admit that speculators may take advantage of Royal marriages and Royal patronage by asking an exorbitant price for admission. If they choose to make Her Majesty, her family, her visitors, and the Court a raree-show, and to admit only the highest bidders to the

exhibition, it is nothing to us. If they chose to take *ten guineas* and upwards for boxes which generally sell for *two*; and goodness-knows-what for stalls that ordinarily fetch *one* (and sometimes *none*) we have no right to complain. But when the public are invited by continual advertisements to the box-office of Her Majesty's Theatre, or to Mr. Mitchell's library, and, when they get there, find nothing to purchase, we think it high time to make a noise, and exclaim against what we cannot help terming untinged humbug.



The following music has been performed at the Palace during the week:—

By the band of the Royal Horse Guards:—

Overture, <i>Post Religieuse</i>	O. Nicolai.
Selection, <i>La Dame Blanche</i>	Boieldieu.
Valse, <i>Mountain Daisy</i>	D'Albert.
Descriptive Fantasia, <i>Freemasonsberg</i>	Konnermann.
Selection, <i>Guillaume Tell</i>	Rossini.
Valse, "Wanderlieder"	Gungl.
Polka, "Leopoldstadt"	

By Her Majesty's private band:—

Overture, <i>Zerline</i>	Auber.
Chœur, <i>La Juive</i>	Halévy.
Scherzo and trio, "Sonata"	Beethoven.
Finale, <i>Martha</i>	Flotow.
Overture, <i>Colporteur</i>	Herold.
Introduction, <i>Le Pré aux Clercs</i>	Herold.
Airs de ballet, <i>L'Enfant Prodigue</i>	Auber.
Overture, <i>Op. 44</i>	Kalliwoda.
Prière, <i>Masaniello</i>	Auber.
Masquerade scene, <i>Le Pré aux Clercs</i>	Herold.
Finale, <i>Stradella</i>	Flotow.

JOSEPH HINE, the blind boy who recently made his *début* at the Hanover-square Rooms, as a violinist and performer on the tibia, has had the honour of performing at Windsor Castle before Her Majesty and the Court.

HERR WILJALBA FRIKELL, the famous Russian physician and prestidigitateur, has had the honour of exhibiting his extraordinary performances, by special command, before the Queen and the Prince Consort, the Princess Royal, the Prince of Wales, and the royal and distinguished visitors enjoying Her Majesty's hospitality.

MR. COSTA has submitted an ode of his own composition to the Prince Consort, for the approval of his Royal Highness, and it will be produced at Buckingham Palace, on the evening of the Royal marriage, under the composer's direction, by the private band of Her Majesty. The vocal solos will be entrusted to M^{me}. Clara Novello and Mr. Sims Reeves, so that the foreign distinguished visitors will have an opportunity of hearing English vocal talent of the first class.

Metropolitan.

ROYAL SURREY GARDENS CHORAL SOCIETY.

[We have been favoured with the following account by a gentleman who was present at the concert. We should certainly have attended, had due notice been given and tickets forwarded.—ED.]

On Tuesday, January 5th, a concert, consisting chiefly of glees and part-songs, was given by the above Society, assisted by Madame Rudersdorff, Miss Messent, and Mrs. Lockey: Messrs. R. Barnby, Lockey, Lawler, and Gadsby. The first part was selected from the compositions of Sir H. Bishop, and included some of his most admired songs and glees. The two hunting glees "What shall he have that killed the Deer" and "Foresters sound the cheerful horn," with horns *obligato* by Messrs. Harper and Standen, were capitally rendered, as also were "The winds whistle cold," "Mynheer Vandunck" and the "Chough and Crow," both by principals and chorus; the part-songs in the second part, "The Haymaker's song," "Mid pleasures and palaces" (better known as "Home, sweet home,"), and "All among the barley," were enthusiastically encored.

There was some very good solo singing by the principals, and a violoncello solo by Mr. H. Chipp which was nearly spoiled by the accompanist mistaking the time of the last movement (no rehearsal we presume). On the whole the concert gave satisfaction to a crowded audience, and reflects great credit on the conductor, Mr. Land, and the Society generally.

SACRED HARMONIC SOCIETY.

On Friday last *The Creation* was performed. The principals were Miss Louisa Vinning, Mr. Lockey, and Mr. Santley. Considerable disappointment was felt at the absence of Mr. Sims Reeves, who was announced up to the last moment, although it was known some hours before the concert commenced that he was quite unable, from illness, to make his appearance. Mr. Lockey undertook the unpleasant task of deputizing, and succeeded in highly gratifying the audience with his chaste delivery of the tenor music. It is due to Miss Vinning to state that she produced a favourable impression, but she has a deal to learn in singing in general, and in oratorio singing in particular. The florid portions of "With verdure clad" were very unequally rendered, and were deficient in finish, even in one or two of the simple scale passages, while her recitatives were innocent of declamatory character, and her singing in the concerted pieces was unsteady. The word "ever," in the *sol* part of "The heavens are telling," where the voices and the orchestra have alternately two crotchets, was sung as if spoken, and not with the careful balance which the *tempo* demands.

On Friday next, the oratorio is to be repeated with Madame Clara Novello as soprano.

CRYSTAL PALACE.

The Christmas revels terminated last Saturday. The company was not very numerous, notwithstanding the poultry show, said to have been the best yet exhibited here. It has been hinted that these holiday revels may tend to lower the character of the palace in public opinion; and unluckily, some unseemly conduct in the transept during the dancing on the first day or two, gave some colour to this opinion. Then, swings and roundabouts have not a very palatial character, especially if we consider the well-known *mal de mer* effects on those who indulge in these kind of amusements. We know not whether any such result had appeared, and the swings had disappeared in consequence thereof, but we saw none, and but one roundabout, although both were advertised in the plural number. The dancing had also been discontinued. With these trifling errors in the arrangements, the revels went off in a perfectly satisfactory manner. Meantime the 63,000 visitors who have attended the palace from the 28th December to the 8th instant (eleven days), will afford the council the most substantial reasons for their proceedings. There was an instrumental concert, containing a selection from Mr. Balfe's new opera. The organ-playing of Mr. Cooper was somewhat marred by the huge figure of the "queen of hearts" being placed in front of the instrument; but justice will never be done to the organ until the echo is removed or lessened. Mozart's *Splendete te, Deus* could be distinguished for what it was—and that was all. Mendelssohn's sonata (No. 5) fared no better. The style of Handel's coronation anthem made it a little more intelligible. As to the poultry, all that we can venture to say on our own authority is, that the noise among the cocks and hens, which was like a desultory fire of small musketry, was, in honest Dogberry's words, "most tolerable and not to be endured," an opinion shared with ourselves by others among the meritorious portion of the audience.

The following is the return of admissions to the Crystal Palace for six days, from January 8 to 14:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Jan. 8	(1s.)	949	231	1,180
Saturday	" 9	(2s. 6d.)	959	1,549	2,508
Monday	" 11	(1s.)	1,517	382	1,899
Tuesday	" 12	"	2,495	660	3,155
Wednesday	" 13	"	2,082	575	2,657
Thursday	" 14	"	741	191	932
			8,743	3,588	12,331

WALWORTH.—A lecture on Church Music was delivered in the Lecture-hall of the Walworth Institution, on Monday evening last, by Mr. W. C. Filby, organist of St. Peter's, Walworth. The lecturer, who was assisted by a small, but select choir, consisting of several of the choristers and lay vicars of St. Paul's Cathedral and of St. Andrew's, Wells-street, was introduced to the audience by the Rev. F. F. Statham, incumbent of St. Peter's, who occupied the chair. Mr. Filby, after some introductory remarks on the elevating influence of good music generally, expatiated on the duty of providing adequately for the musical services of the church. He inveighed against the too prevalent apathy on this subject, and argued with considerable force and eloquence in favour of a more careful observance of the musical portions of the Divine service, paying a just compliment to the earnest and devout congregations who have recently made great improvements in this respect. The lecturer next proceeded to give a rapid sketch of the history and progress of the music of the church from the earliest recorded times to the present day. He showed, from the structure of the Psalms, and from early ecclesiastical authorities, that there was an undoubted order and arrangement in the musical portions of the service in the ancient Jewish church. Tracing the progress of these services to the times of our Lord, he gave an account of the early Christian chaunts, and of the several Gregorian tunes. Coming down gradually to the period of the Reformation, he entered fully into the changes which then took place—the introduction of the liturgical service, the printing of the psalms, the origin of metrical psalmody, &c. A slight sketch of the principal English composers of church music then engaged the lecturer's attention, and the honoured names of Taverner, Marbecke, Kirby, White, Fairfax, Tallis, Farrant, Gibbons, Blow, Croft, Weldon and many others were severally dwelt upon, and accompanied by many interesting anecdotes. The lecturer next described the gradual decline in the character and style of our devotional music subsequent to these its best and purest days, and concluded his lecture by some very sensible observations on the relative duties of the clergy, the congregations, and the organists and choirs of churches. The lecture was relieved at intervals by the performance by the choir of specimens of the several periods referred to. These included examples of the ancient Hebrew melodies, of the melodies of the early Christian church, and the quaint, but plaintive, chaunts of the Gregorian age. They were sung both in unison and in harmony, and especially in the latter form elicited the frequent plaudits of the audience. As specimens of the music of the Reformation, Kirby's "Windsor Old," Tallis's "All people that on earth," and Farrant's "Call to remembrance," were admirably sung; and, in connexion with the mention of their several authors' names, anthems of Purcell, Croft, Boyce, Crotch, Sir Frederick Ouseley, and a chorus of Mendelssohn's. Mr. Henry Buckland's bass solo in Crotch's "Methinks I hear the full celestial choir," which was sung by the rest of the choristers in an adjoining room, so as to reach the audience in a subdued tone, elicited very marked applause; and the concluding chorus from St. Paul, "Sleepers, wake," brought the lecture to a close with great *boldt*. The rev. chairman, in moving a vote of thanks to Mr. Filby for his very able, interesting, and effective lecture, exhorted the audience to act upon the good advice which had been given them by the lecturer, and resolve to tutor their voices so as to be able to take their due share in the public praises of the congregation. He announced that a vocal class for the practice of church music would be opened at the National Schools connected with St. Peter's Church on the following Tuesday, and several of the ladies and gentlemen present came forward at the close of the proceedings to enrol their names as members.

At St. James's School, Bermondsey, on the evening of the 1st instant, a concert was given by the choir of St. James's Church, accompanied on the pianoforte by their organist, Mrs. Perry. Mr. W. C. Filby, organist of St. Peter's, Walworth, was engaged as the solo pianist. The concert was opened by a performance on two pianofortes of "Cujus animam," from Rossini's *Stabat Mater*, arranged by Mr. Filby, and cleverly performed by both executants. The sacred part included the following pieces:—"Comfort ye," "Every valley," "And the glory," from *The Messiah*; "Gloria" and "Sanctus," from Mozart's 12th Mass; "I will lift up mine eyes" (Clarke), "Angels ever bright and fair" and "Hallelujah" (Handel). The second part commenced with an effective performance of the overture to the *Bohemian Girl*, by Mr. Filby and Mrs. Perry. Purcell's "Come if you

dare" was well executed. During the duett, "What are the wild waves saying," the conductor and his chair slipped from the platform, which seriously disturbed the gravity of every one present. Mr. Filby performed Stephen Heller's "Saltarello," op. 77, which he took at a furious speed, and gave a faithful reading of a movement which ought to be better known and more frequently performed. Then followed "The tempest of the heart;" at best a piece of vapid inanity, but rendered superfluously so by the very inexpressive manner in which it was sung. The same performer rendered with more effect "The miller of the Dee," only that he had a habit of rocking to and fro, which looked excessively ridiculous. Mrs. Perry performed the march from *Le Prophète* in a very effective manner; then followed "The Death of Nelson," and Miss Stirling's part-song, "All among the barley;" and the concert was brought to a close with the National Anthem. The concert was, upon the whole, tolerably successful; still we hope that the next concert the before-named professional lady and gentleman attempt, they will *themselves* take the management of the *vocal* as well as the instrumental music, and not leave it in the hands of evidently inexperienced persons, who take liberties with the *tempo* of well-known choruses.

CECILIAN SOCIETY, ALBION HALL, LONDON-WALL.—On Thursday, the 7th inst., a miscellaneous concert of vocal and instrumental music was given by the members, assisted by Miss Anne Cox, Mrs. Dixon, and Mr. Morgan, of Rochester Cathedral, when a choice selection of songs, duetts, choruses, &c., was performed. "Home, sweet home," by Miss Cox, elicited an encore; also Glover's duett, "Swiss maidens," by Miss Cox and Mrs. Dixon; and "My pretty Jane" and Balfe's "Come into the garden," by Mr. Morgan. The room was well filled. The overture to *Guy Mannering* and Haydn's "Surprise" symphony were played by the band. Mr. J. G. Boardman was pianist and conductor.

Mr. H. C. COOPER, who had made arrangements for continuing in England till the close of the forthcoming London season, received a communication from America which rendered it necessary for him to proceed at once to that country. Mr. Cooper left Liverpool for the United States on Saturday, the 26th December.

MARTLEBONE SACRED HARMONIC SOCIETY.—Amongst the numerous performances of *The Messiah* during the Christmas season, must be mentioned one by this society, the principal parts being taken by the Misses Wells, Mr. Dyson, and Mr. Lawler.

At Lincoln's Inn Chapel on Sunday last, a setting of the Lord's Prayer by Meyerbeer was performed.

THE COURT PERFORMANCES.—An old correspondent, who, like ourselves, views the stage as an educational institution of mighty power, as affording to thousands the only teaching obtainable by them in art and manners, and who knows the feelings of interest with which we regard all steps affecting it, seeks to know, through these pages, the truth as respects the so-called Festival performances that are to take place presently, in honour of the marriage of the Princess Royal. He asks, pertinently enough, who is to have the profits of the house, with pit seats at 10s. and so on; who is it that the managers who have come forward are assisting, of course against themselves; and further, have the court really anything in the world to do with the matter? We do not wonder at the inquiry; it is being made everywhere. The fact is, so far as we can learn, that the affair is simply and entirely the speculation of the well-known and most respectable librarian whose name is connected with it in the bills. Why then the announcement should have appeared in the *Court Circular*, why managers should be either praised or blamed, as it seems they are even in high quarters, for having agreed or declined to assist an *entrepreneur* who is seeking (quite legitimately of course) to draw London away for four nights from their own particular theatres, we do not pretend to explain. The affair is somewhat of a mystery, and the sooner it is understood the better. We have stepped a little out of our course perhaps in making these expressions, but whatever affects the position of the drama and its professors, affects a journal devoted to the arts.—*The Builder*.

GENEROUSITY OF AN ACTRESS.—Miss Goddard, the tragedian, who has been visiting Australia and California during the last three years, presented her entire share of the last night's receipts of her engagement, amounting to £105, to trustees at Ballarat, for the purpose of founding a "Strangers' Home." Shakespeare's play of *The Winter's Tale* was performed on the occasion.

Opera.

HER MAJESTY'S THEATRE.—The performances at reduced prices have commanded crowded houses. *Il Trovatore*, *Lucia, La Figlia*, *La Traviata*, and an act of *La Favorita*, have been the attractions. We wonder *Don Pasquale* has not been given in this series of representations, since Norina is one of Piccolomini's most charming impersonations, and Giuglini's "Com'è gentil" would have been a great feature.

The National Anthem will be sung at each of the festival performances by the members of the Vocal Association.

We believe the opera for next Saturday is to be *La Sonnambula*. We fear the part of Amina requires greater vocal powers than Mdlle. Piccolomini possesses.

ANNOUNCEMENTS FOR THE SEASON.

- Jan. 29.—State visit of Her Majesty, the newly-wedded Royal Pair, and the Court to Her Majesty's Theatre.
- Feb. 2.—Mr. Hullah's second orchestral concert, St. Martin's Hall.
- " "—Third private concert of the Lambeth Choral Society.
- " "—Miss Arabella Goddard's first *soirée*, at her residence.
- " 9.—First winter *soirée* of the Musical Union, Hanover-square.
- " 10.—Mr. Hullah's third orchestral concert, St. Martin's Hall.
- " 16.—Miss Arabella Goddard's second *soirée*, at her residence.
- " 23.—Second winter *soirée* of the Musical Union, Hanover-square.
- Mar. 2.—Miss Arabella Goddard's third *soirée*, at her residence.
- " 9.—Third winter *soirée* of the Musical Union, Hanover-square.
- " 23.—Fourth winter *soirée* of the Musical Union, Hanover-square.
- May 12.—Royal Botanic Society's Exhibition, 2.
- June 2.—Royal Botanic Society's Exhibition, 2.
- " 23.—Royal Botanic Society's Exhibition, 2.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2½.

TUESDAY.—First Orchestral Concert, St. Martin's Hall, 8.
Mr. Newman's Entertainment, Exeter Hall, 8.
Macbeth at Her Majesty's Theatre.

WEDNESDAY.—*Judas Maccabeus*, St. Martin's Hall, 7½.

THURSDAY.—Mr. Leslie's Choir, Concert, St. Martin's Hall, 8½.
Mr. C. Fabian's Entertainment, Crosby Hall, 8.
The Rose of Castille at Her Majesty's Theatre.

SATURDAY.—Crystal Palace Concert, 2½.
Italian Opera at Her Majesty's Theatre.

Theatrical.

Mr. Henry Farren, who is now in Mobile (U. S.), has lately married Miss Kate Reynolds, a clever and popular actress.

PRINCESS'S.—The pantomime at this house is none of the best. The title of *White Cat* would lead one to expect some fine fun with toms and tabbies, but there is little genuine fun in the opening, and the harlequinade has a sort of dull liveliness. If the public expect a grand transformation scene, where so likely to meet with the article as at the Oxford-street theatre, where profuse decoration and attention to minutest details has been bestowed upon serious dramas? Yet those who look for a grand display, who think of the 120 carpenters that "got up" single scenes in Shakespeare, and calculate on something dazzling in the Christmas entertainment, will be most signally disappointed, for the transformation scene is positively meagre. If Mr. Kean's sympathies are so entirely with Shakespeare that he cannot give his mind to the efficient and liberal production of what is always expected at this festive and mirthful season, he should put the pantomime into the hands of a spirited, imaginative, and experienced individual who would take care that the reputation of the house be kept up in every department, or else dispense altogether with the customary Christmas piece.

The only cat scenes likely to create amusement are, the transformation by the revengeful Fairy Dragonetta of the king into a rat, and his daughter and the courtiers into cats, and the exterior of "White Cat's Castle," at the windows of which a swarm of cats appear at the cry of a passing cat's meat-man. In the former the king, or rather the rat into which he is transformed, runs

up a stair-case hotly pursued by the purrers, and descends the stairs at the opposite end of the royal gallery with equal rapidity. Some of the cats came down—as cats should do—on all fours, but other cat representatives are rather afraid of venturing down head-foremost, and they walk down stairs in biped fashion, with their tails under their arms, looking as unlike ratcatchers as possible. This scene is bustling and ludicrous, but the feline quadrille, after the prince's entry into White Cat's domain, is very slow. Some broad fun might have been got out of such a subject. There is literally nothing in the harlequinade that calls for especial notice, unless it be the agility of the clown and the very clever performance of Mr. Woodhouse on the new "regulation drum," a machine of less depth though of rather greater diameter than the ordinary military side-drum.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HER MAJESTY'S THEATRE.—Pit Stalls, 12s. 6d.; Boxes (to hold four persons), Pit, and one-pair, £2 2s.; Grand Tier, £3 3s.; two-pair, £1 5s.; three-pair, 15s.; Gallery Boxes, 10s.; Gallery Stalls, 3s. 6d.; Pit, 3s. 6d.; Gallery, 2s. Applications to be made at the Box-office at the Theatre.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—Stalls, (retainable the whole evening) 6s.; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7. The Box-office open from 11 till 5 o'clock.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0, £1 11s. 6d.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

* For this evening only.

GLASS IN VIOLINS.—At the last meeting of the Academy of Science, M. Petizeau announced the results obtained by him in substituting a glass sounding-post in the violin for a wooden one. The glass does not differ in shape from the usual sounding-post, but it is hollow; and by this device very ordinary violins may acquire properties of sound only to be met with in instruments of the first order.

Provincial.

BELFAST.—The oratorio of *The Messiah* was produced, almost in its entirety, under the auspices of the Classical Harmonic Society, on Wednesday week, in the Victoria Hall. All parts of the room were fully occupied; and at a quarter before eight, when, with laudable punctuality, the overture was commenced, the *ensemble* was most brilliant. Mr. Allen conducted, and there was an ample representation of string instruments in the orchestra.

The want of some of the wind class was, at times, much felt, for the everlasting sawing of the bows became awkwardly prominent and monotonous. It was only when the organ came in that any respite was given to the ear in this respect. Mr. Edeson presided at the organ, which in the choruses told with masterly effect. A very important addition was made to the orchestra in the shape of two of Distin's patent drums, which have been purchased by the private subscriptions of the members.

The following report is from the *Belfast News Letter*.

CLASSICAL HARMONISTS' SOCIETY.—In his great work, *The Messiah*, Handel left not only a monument of his own genius, but a legacy for the instruction and enjoyment of posterity. Unlike the other master-pieces of distinguished composers, *The Messiah*, under whatever circumstances it may be heard, still fastens the attention, and grows upon the mind of the hearer. A thousand voices may shout its choruses, and a forest of bows may be exercised in its accompaniments; and yet their grandest strains may, with certain effect, be sung, even as quartettes, in the private drawing-room. Of no other work could the same be predicated with perfect truth. Again, it never palls upon the ear. The choicest music of either the old or young Italian school wears out, after a certain number of repetitions, and only has a divided admiration at the best. The wild and mysterious music of modern Germany only pleases a limited number of admirers, and to the million is unintelligible; but to the music of *The Messiah* the profoundest master, or the least learned hearer, listens, if not with equal, at least with kindred pleasure; and the more frequently it is heard, the more exquisite does it appear.

The performance of this great composition by the Classical Harmonists' Society, attracted an overflowing audience. Not only was the body of the hall filled, to its utmost capacity, with a fashionable and attentive assemblage, but the side and back galleries were crowded to repletion. The treat which was presented by the society was worthy of the large attendance. To give due effect to the solo and verse parts, Miss Banks (soprano), Miss Palmer (contralto), Mr. Benson (tenor), and Mr. Thomas (basso), were engaged, and the instrumental orchestra and chorus were well balanced, and comprised numerous skilful performers. Miss Banks, who, upon somewhat short notice, took the place of Miss Hepworth, is a pleasing and educated singer, evidently trained to the performance of sacred works, and capable of appreciating their character as well as of giving it expression. She sang the various recitatives in the first part with marked ability; but in the exhilarating air, "Rejoice greatly," she particularly distinguished herself. Her reading of it was faithful, and her delivery clear and effective. In the exquisite air, breathing so much of Christian faith and trust, "I know that my Redeemer liveth," her calm and unaffected style brought out the meaning of the music, and made its beauties patent to the audience. Miss Palmer is also a clever singer of sacred music, and, in all the contralto airs of the oratorio, distinguished herself. The airs, "Oh, thou that tellest," and "He shall feed His flock," varying so much in character, were her best efforts, and she proved herself no mean artist by her performance of them. Mr. Benson sang the tenor airs and recitatives carefully. He is, however, rather an emphatic than an expressive singer; although his singing was certainly not void of expressiveness. What he sang had the great merit of being faithful to the music, and to the intention of the composer. Mr. Thomas gave the splendid bass solos with due effect, and was heard with evident pleasure in the airs, "The people that walked in darkness," and "Why do the nations."

The chorus had evidently been trained to the difficult task assigned to its members with assiduous care. As a general rule the choruses went admirably. Nothing could surpass the accuracy with which the points, for instance, of the "Hallelujah," the "Glory

to God," and the "For unto us" choruses were taken up; but there was something of a false start in two of the choruses succeeding each other in the second part—"And with his stripes," and "All we like sheep," and the eight bars of the former leading to the adagio, were somewhat cloudy. The modulations are, however, difficult, and the faults were barely such as would strike a practised ear.

The orchestra went through its onerous task with credit to itself, and greatly to the general effect of the performance. The overture was well taken, and the fugue, which follows the slow introduction, was played with *verve*. The pastoral symphony which, by the way, Handel imitated from the Italian airs played by the Pifferai at Rome and Naples during the Advent season, was softly and, indeed, exquisitely rendered.

As a whole the performance was most gratifying, evinced progress on the part of the society at large, and reflected much credit upon the conductor, Mr. G. B. Allen, Mus. Bac., to whose indefatigable exertions during the evening too much praise cannot be given.

BLACKBURN.—The annual festival in connection with the Park School was held in the school-room on New Year's Day. His Worship the Mayor (W. Pilkington, Esq.), presided, and was supported by his brother (James Pilkington, Esq., M.P.), and a number of ministers and friends. There were about 900 persons present. After tea the usual concert was given by the members of the Blackburn Choral Society. Miss Helena Walker, of Leeds, and Mr. Hinchliffe, of Huddersfield, were the principal vocalists. The young lady made her *début* in Blackburn, and gave the highest satisfaction by her tasteful and effective singing of Mendelssohn's "Jerusalem," Handel's "From mighty Kings," and "O! had I Jubal's lyre;" in all of which she was rapturously encored. Mr. Hinchliffe also met with a cordial reception. The chorus was powerful and effective, and sang selections from Handel and Mozart with great success. The meeting was a very pleasant one, and the whole proceedings passed off to the evident satisfaction of all.

CHELMSFORD.—A concert was given at the New Corn Exchange last month, the vocalists being the London Melophonic Vocal Union (Miss Ellen Lyon, Miss C. Felton, Mr. Howe, and Mr. Theodore Distin).

COVENTRY.—On the occasion of the marriage of the Princess Royal, the mayor intends giving a free ball at St. Mary's Hall, and a concert at the Corn Exchange. 200 tickets for the latter will be reserved for the members of the council.

GLASGOW.—The concerts given on New Year's Day by the Choral Union were a success, and deservedly so, for never was a greater musical treat given to the Glasgow public. The morning concert was entirely of a classical nature, the first part consisting of Mozart's Twelfth Service, with English words—a genuine adaptation, and not a translation of the original Latin. The vocalists were Miss Whitham, Miss C. Campbell, Mr. F. Gough, and Mr. Augustus Braham. The choir numbered upwards of 200 voices, and the concert was conducted by Mr. Lambeth. The second part was also sacred, and included selections from Handel's *Jephthah*, *Messiah*, and *Judas Maccabeus*, Hadyn's *Creation*, Mendelssohn's *Lobgesang*, and Charles Horsley's *Joseph*. Mr. Henry Smart presided at the organ, and introduced each part with a solo performance.

DARLINGTON.—The Christmas season has afforded no more delightful evening's recreation to the inhabitants of Darlington than that of the Choral Society, in the Central-hall, on Wednesday evening. This was, as our readers are aware, the third public appearance of the society, and the oratorio chosen was that in which its members made so successful a *début* twelve months ago,—viz., Handel's *Messiah*. The repetition, after so short an interval, might, in regard to any other work, appear strange. But every lover of Handelian music will know from pleasant experience that its rich streams of harmony have beauties ever new, and that on the twentieth-hearing of *The Messiah* the pleasure is twenty times greater than before. Apart from this general reason, however, the managers had a special inducement for a reproduction at the earliest seasonable opportunity, so many of their friends having on the former occasion been disappointed of getting seats, or of even making their way into the crowded hall. They might have brought out *Judas Maccabeus*, considerable attention having been given to getting up the choruses, but it was well, we think, to make up as far as possible for last year's disappointment, reserving the other oratorio as a "treat in store."

We congratulate the society on its progress. Wednesday night's performance, taken in connection with that of the previous Christmas, was a standard by which to measure them. Their first essay gave evidence that they had gone far in rightly interpreting the great musical linguist's thought and speech, and this second edition was convincing that they had made satisfactory progress in the study. The choruses were unquestionably the great *pas* of Wednesday. This, we imagine, will not be disputed by any one in the large audience. And in the choruses alone it is that the society has, thus far, committed itself to the public judgment. For the present they would seem to be content with collective honours, adopting for their motto the old and sensible aphorism, "United we stand; divided we fall." But a time will come, we trust, when in one sense the society will be divided,—in other words, when individual members will have attained to such excellence in part-singing, and such an amount of confidence in the good-will of their audience, as to take upon themselves the airs and recitatives, and so afford us a performance which shall be of a more local and yet not less effective character.

To explain the "argument" of the oratorio, or to remark upon its several parts in detail, would only be to repeat ourselves. We shall therefore only make such particular comment as is required by the change of principal vocalists, and say what we have to say of the concert as a whole in a few general sentences. The principal soprano was Madame Enderssohn, a lady who has been some years in the singing world, and who, without becoming a "bright particular star," has maintained a good place amongst a legion of competitors. In glees, sestettes, and other concerted pieces, she has always been a great acquisition, and were it possible for ladies with secular concert-room experience to lay aside the jaunty crinolines and pretty flimsinesses which "bring down the house" after sentimental nothings, *Madame* would have been, and still be, a good oratorio singer. Miss Fanny Huddart was the principal contralto,—a lady of remarkably fine, almost masculine voice, less pretentious in style, and equal in both compass and expression to the highest order of sacred music. There is just one truth which all who attempt Handel's music would do well to remember—viz., that "the master" had a style of his own, that his music has

"A grace beyond the reach of art,
Which, without passing through the judgment, gains
The heart, and all its end at once attains,"

and that this is altogether neutralised by supplemental flourish. Miss Huddart's unaffected enunciation was a tribute to Handel's genius which professional singers are, as a rule, too slow to pay. The tenore was a Mr. Tedder, of and from London. We are told he was suffering from a cold,—a circumstance much to be regretted for his own sake, and one which should certainly have kept him in London. To listen to his singing was exquisite torture, and, in mercy to audiences anywhere and everywhere, we hope he will henceforth prefer nursing his cold to airing it. Very likely he is a good singer "when his voice is all right," but it was a pity to bring him 235 miles on a January day, with great risk to himself and some pain to his hearers. The original engagement was made with Mr. Millard, but that gentleman being unable to come, the unfortunate Mr. Tedder was taken as a cockboat. In Mr. Allan Irving the managers certainly had secured a good basso. There was a massiveness in Mr. Hinchliffe's notes (at the former oratorio) which we rather missed in Mr. Irving, but if the latter came behind he more than made it up by superiority of style and finish. A similar remark will apply to Mr. Brandon, who took the bass airs and recitatives of the first part. It would be difficult to say which of these gentlemen was most successful—the latter in "The people that walked," or the former in "Why do the nations." Suffice it, that both acquitted themselves admirably. The five ladies and gentlemen we have named were the principal vocalists; Mr. Marshall, of Richmond, again held the *baton*, and conducted with faultless accuracy; Mr. Bowling, of Leeds, led the instrumentalists; and the answer which orchestra as well as chorus gave to every signal was a highly satisfactory evidence of the good discipline into which they had been schooled. The list of instrumentalists we published last week; the chorus was, to a great extent, the same as on former occasions, save that the Leeds singers were omitted. Through some mistake, or other unexplained cause, the gentleman who had been advertised to preside as organist did not arrive—there was, consequently, a want of breadth and volume in some of the choruses which rather

detracted from the general effect. Still, we are justified in saying that the oratorio was on the whole admirably rendered, and well worthy of the highest praise that can be awarded to it.

We shall only notice one or two other incidents of the performance. Mr. James Hoggett's cornet *obbligato*, in the third part, did infinite credit to so young a man, and it is legitimately a subject for congratulation that one of the most laborious chapters in the whole book should have been given with such spirit and cleverness by a native of the town. It would be unjust not to notice the superior style of Mr. Liddell's clarinet-playing—a style strongly reminding us of the best efforts of the talented though blind Williams. The bowing of the vocalists, too, was first-rate—their sweet music in the "Pastoral symphony" left nothing to be desired.

The vocal "gem" of the evening was, we think, Miss Huddart's rendering of "He was despised," or perhaps the palm would lie equally between this and Madame Enderssohn's "I know that my Redeemer liveth," in which she achieved the great triumph of being natural, and of concluding the air just as it is concluded in the score. True, she forfeited the thoughtless applause which rewarded a few shakes "of her own composing" in other airs, but this we were by no means disposed to regret. Popular rewards for "improvements on Handel" are unadulterated bathos.

GREENWICH.—Mr. Henry Morley's annual concert took place on Thursday evening last, the 7th instant, at the Lecture-hall. The artistes engaged were Madame Rudersdorf, Miss Fanny Huddart, Mr. J. L. Hatton, Mr. Weiss, Mr. Sims Reeves, Miss Ellen Day, M. Sainton, and Mr. Balsir Chatterton. In consequence, however, of the severe illness of Mr. Sims Reeves, of which Mr. Morley was informed by medical certificate, and also a letter from Mrs. Reeves at one o'clock on the same day, he prevailed upon Miss Dolby and Miss Louisa Vinning to appear in Mr. Reeves's place. From the satisfaction evinced by the audience, which was, as usual, very large, we are sure Mr. Morley need not fear that every one was delighted with the artistes and also the admirable arrangements connected with the concert, and that although the situation was an unfortunate one to be placed in, still it was gratifying to find that his exertions to provide ample talent in Mr. Reeves's absence were rewarded with the greatest possible success. The encores awarded were numerous. Mr. Hatton officiated as conductor, and added much to the enjoyment of the evening by his humorous songs, which are always re-demanded.

LEEDS.—ENGLISH OPERA COMPANY.—During the week the Pyne and Harrison company have performed Balfe's *Rose of Castile* at the Theatre Royal to crowded houses. The opera has been received with great applause, and, altogether, its success may be considered complete in the West Riding. Mr. Alfred Mellon, as director, is eminently successful; whilst his band maintains that standard of excellence which has been accorded to it in London.

LECTURE CONCERT.—An entertainment, under this title, was given by Mr. Spark to the members of the East Ward Mechanics' Institution, at the Bank School-room, on Thursday evening last, before a highly respectable and crowded assembly. The lecture treated of the claims of English composers, and certainly the illustrations went far to prove that we have a school of music of which we may be justly proud, and which will bear comparison with that of the most renowned musical nations. The illustrations were sung by Miss Walker, Miss Newbound, Messrs. Newsome and Webster, and included songs, duets, glees, and part-songs; all of which were given with such excellent effect, that, had not Mr. Spark given a hint to the audience, almost every one would have been re-demanded. The audience were most enthusiastic. At the close of the lecture, Mr. Councillor Lobley was called to the chair, and after expressing his high approval of the entertainment Mr. Spark had given the members, called upon Mr. Jackson to move, and Mr. Sykes to second, a vote of thanks to the lecturer for his kindness in coming among them, and for the delightful entertainment he had provided. The vote was carried by acclamation; and the audience departed much pleased with their first musical evening in the East Ward.—*Leeds Express*.

ST. GEORGE'S CHOIR.—On Monday evening the annual dinner of the members of this choir, liberally provided as usual by the churchwardens, was given at the Royal Hotel, Briggate. Mr. Spark, the organist, occupied the chair, and, in addition to the

choir, there were present several amateurs and members of the congregation who take an interest in the musical services of St. George's Church. The usual toasts having been given (including the health of the new incumbent), the health of the senior churchwarden (Mr. Dibb) was proposed by Mr. Spark in eulogistic terms, and responded to with enthusiasm. Part-songs, glees, &c., interspersed the proceedings, and a most delightful evening was spent. During the evening it was stated that exertions were making to enlarge St. George's Church organ, which will tend greatly to improve the musical portion of the service.—*Leeds Times*.

PEOPLE'S CONCERTS.—The Recreation Society gave, on Saturday last, what was called a "Grand New Year's Performance;" "grand," we imagine, chiefly from an increase in the rate of admission—a plan, however, to judge of the decreased audience, which does not appear to be thoroughly appreciated by the numerous frequenters of these popular Saturday evening entertainments. The artists were Madame Enderssohn, Miss Newbound, Mr. Millard, and Mr. Allan Irving; a select band of twenty performers, with Mr. Spark as conductor and accompanist. The programme was excellent of its kind, and well calculated to display the individual ability of the vocalists, and the efficiency of the band. Madame Enderssohn has a lovely voice, and sings with much taste and finish, and yet, chiefly we think, from a lack of spirit, she never rouses her audience to enthusiasm. She sang Balfe's "Deserted Bride," and her husband's "The stream beside the Mill." Miss Newbound surpassed herself on this occasion, and if we may judge from the applause of the audience, carried off the lion's share of success. Her rendering of "Quis est homo" with Madame Enderssohn, and Land's "Why art thou sad," exhibited a marked improvement in style and manner highly creditable to her. Mr. Millard, "the highly successful tenor," as the bills had it, disappointed us. He has some good notes in his chest voice, but from having shouted Verdi's music to such an extent in almost every instance, in his higher notes he very quietly merged into an unsatisfactory falsetto. He was encored in "Oft in the still night," and essayed "Good bye sweetheart." Mr. Irving has greatly improved since we last heard him, and gave Schubert's "Wanderer," and Loder's "Outlaw," with telling style and effect. The band played the overtures to *Don Giovanni*, *William Tell*, *Le Philtre*, *The Prophète March*, and a part of Haydn's Seventh Symphony. *Prometheus* and *Le Philtre* were admirably played, but the band is too small for an effective performance of such overtures as *William Tell*.

MANCHESTER.—Musical entertainments have been again the order of the day during the past week, and there does not at present seem to be any prospect of a lessened supply of "sweet sounds." On Monday evening last there was another bumper house at the Free Trade Hall, to listen to the refined playing of the talented Brousil Family, all of whom acquitted themselves, as usual, most successfully. We are scarcely prepared to say whether the feeling of wonder or admiration was the more predominant on this occasion; suffice it to remark that the gifted *troupe* have left an impression upon the minds of their Manchester admirers it will not be easy to efface.

At the Concert-hall the oratorio of *St. Paul* has been given with somewhat more than the usually observable amount of general excellence—the entire work evidencing more care as regards rehearsals than is at times remarkable. The principals were Miss Stabbach, Mr. and Mrs. Lockey, and Mr. Santley—this latter gentleman is new to a Manchester audience, and when he shall have acquired more uniform confidence he will probably prove a valuable addition to our list of oratorio vocalists.

The *soirée* in connection with the Provident Society, established by the Manchester warehousemen, took place on Wednesday evening last, when there was a goodly gathering of the friends of the valuable institution. An attractive bill of fare had been provided in the shape of a vocal concert, our old friend Mrs. Sunderland (we beg the lady's pardon, we had forgotten that ladies never grow old), Miss Brooke, Miss Newbound, Messrs. G. Cooper and Smith, (of the Cathedral), being the performers engaged. The fine band of the 4th Royal Dragoons was also in attendance, and performed at intervals during the evening.

A series of orchestral concerts, with a band of sixty performers, has just been announced to commence on Saturday the 30th instant, under the direction of Mr. C. Hallé.

MONKWEARMOUTH.—A concert was given on Tuesday week, under the patronage of Lady Williamson, who was present, for the benefit

of the Boys' Educational School, in the room of which it was held. The large room was tastefully decorated with the decorations from the Ravensworth Castle ball, recently held, graciously presented for the occasion. The concert was very respectably attended, and the room was filled with admirers of the entertainment. Lady Williamson and Sir Hedworth were delighted, and expressed their gratification in strong terms at the close of the concert. The St. Peter's choir sang their glees well, and were applauded. Mr. Terry was in good voice, and did, as he always does, exceedingly well. The duett between him and a lady amateur elicited much praise. Captain Robinson came out with a lot of recitations, songs, &c., and was encored after them all, and his "Spottee" occasioned roars of laughter.

NORWICH.—**NORWICH MUSICAL FESTIVAL.**—A meeting of the general committee of management of the Norwich Musical Festival was held on Friday afternoon, at the house of the hon. secretary, Mr. Roger Kerrison, to receive a report from the sub-committee on the results of the last festival. The Rev. Lord Bayning presided. The accounts presented showed that the total receipts from all sources had been £4,348 9s. 6d., and that the balance over the expenditure was £425 2s. 6d. The report of the sub-committee recommended, however, that this balance should be reduced by the payment of £42 to Mr. Hill, the chor-master, and £32 to Mr. Harcourt, the organist, leaving a net surplus of £351 2s. 6d. £151 2s. 6d. should be retained in the treasurer's hands as a reserve fund for the purposes of the next meeting, and the remainder should be distributed amongst the local charities as follows:—Norfolk and Norwich Hospital, £40 (in addition to £10 presented as a donation to the hospital by the Earl of Leicester, President of the Festival); Lynn Hospital, £25; Yarmouth Hospital, £25; Norwich Dispensary, £20; Norwich Jenny Lind Infirmary and Norwich Eye Infirmary, £15 each; Norwich Blind Institution, Sick Poor Society, Lying-in-Charity, District Visiting Society, Shipwrecked Mariners' Society, and Society for the Relief of Decayed Tradesmen, £10 each. In conclusion, the report suggested that an early meeting should be called to determine whether the next festival should be held in the usual course in 1860, and to make the necessary arrangements for that purpose. The report was adopted.

OXFORD.—**NEW COLLEGE.**—On Monday evening last a performance of sacred music took place in New College-hall, by the kind permission of the Vice-Chancellor, and was attended by upwards of 500 persons, mostly parishioners of St. Mary Magdalen, for whose enjoyment it was chiefly undertaken by the Rev. W. D. Macray, M.A., curate of St. George's Chapel of Ease, George-street, and one of the chaplains of New College. The performance commenced at eight o'clock with Mendelssohn's chorale "Sleepers, wake," which was encored. Then followed "Adeste Fideles;" after which fourteen Christmas carols were sung, some of which were as old as the 13th and 14th centuries. Several of these were vociferously encored. The performance concluded with a selection from *The Messiah*, the solos being given in excellent style by Mr. J. Badcock, of St. Paul's choir, and Mr. M. Bellamy, of the Carfax choir. Mr. Macray made some prefatory remarks on many of the pieces, all of which were admirably sustained by the choirs belonging to St. Paul's, St. George's, and Carfax Churches. The choruses from *The Messiah* were given with fine effect, and will long be remembered by all who had the gratification of hearing them, the time and harmony being well kept and a spirit of earnest and hearty co-operation being manifested throughout. Dr. Elvey presided at the pianoforte, and entered with the utmost spirit into all the parts, evidencing an amount of zeal and earnestness which was creditable to him, and gratifying to the audience. We understand that Dr. Elvey has kindly offered to conduct a general meeting of all the church choirs in Oxford, and to assist them in getting up a performance of sacred music, which shall test their united strength and capabilities.—*Morning Post.*

The boys educated at Christ Church School entertained their friends the week before last with private theatricals, which were well attended, and excited considerable interest. The first performance took place on Tuesday evening, in a spacious show-room belonging to Mr. Tomkins, cabinetmaker, in Magdalen-street, and which, a few years ago, was used as a theatre for several seasons, having been built expressly for that purpose. The present liberal proprietor not only kindly placed the room at the disposal of the youngsters free of charge, but went to the expense of fitting it up and decorating it at his own cost. There were upwards of 200 persons present, including the head-master of

the school, the Rev. J. Baker, M.A., chaplain of Christ Church, the other chaplains, some members of the university, and several of the principal families in the city. The pieces selected for performance were the farce of *Cherry Bounce*; the trial scene in Shakspeare's play of *The Merchant of Venice*; and the amusing after-piece of *The Irish Tutor*. The characters in all these pieces were admirably sustained; and so much humour and animation were thrown into them, that it was scarcely credible that these young aspirants for fame were treading the stage for the first time. The scenery, dresses, and all stage arrangements were complete, and in strict accordance with the pieces, between which a party of five bellringers performed a variety of popular airs with hand-bells, and, being accompanied by some musicians, their performances had a pleasing and novel effect.

The performances, altogether, were so successful, and gave so much delight, that, in compliance with a wish very generally expressed, this juvenile dramatic corps consented to repeat them on Thursday evening, provided that the receipts were made subservient to some good and useful purpose. It was therefore agreed by common consent that the receipts of the night should be given in aid of the Indian Fund. The whole of the tickets—for it was found necessary to limit the number—found ready purchasers, and the curtain rose last evening to a large and highly-respectable audience, numbering upwards of 200, including most of those persons who attended the gratuitous performance on the previous Tuesday night.

The entertainments commenced with the following prologue, written by Mr. Joseph Plowman, of Oxford, and which was recited with telling effect by Master Hayes, of Oriol-street:—

[Enter, the Orchestra playing.]

I'll trouble you, my fiddling friends below,
To leave off scraping and to rest the bow,
For I the kind attention would engage
Some moments few of those around this stage;
And though I know I'm but a speaker midding,
I cannot speak at all if you keep fiddling. (Laughter.)

Ladies and Gentlemen,

We're here to-night to demonstrate to you
What things we *Actors Juvenile* can do;
And feel assured, from looks so kind and winning,
You'll not, at least, discourage our beginning.
We boast no vet'ran corps, no gorgeous scene,
Nor have we a Macready or Charles Kean.
For we've not trod the boards so long as they,
But have to make, what *they once did—our way*;
They, like ourselves, had once to make a start,
But as they persever'd and play'd each part,
They won at last, as 'tis our aim to do,
The laurel wreaths to fame and merit due. (Applause.)

Ladies and Gentlemen,

The prompter bids me, ere I leave, announce
That you'll be ask'd to test our "*Cherry Bounce*;"
To bear with *Shylock*, in the Trial scene,
And from the "*Irish Tutor*" something glean.
Christmas is not the season to be flat,
But to be merry, laugh too, and grow fat;
And if we win your smiles and gladden you,
We've gain'd our end—what more could *vet'rans* do? (Applause.)

A higher impulse urges us this night,
One which your sympathy surely will excite,
For our receipts we give, with heart and hand,
To succour those in India's stricken land,
And show those noble fellows, 'mid their cares,
Young England's heart responsive beats with theirs.

It is our aim and our ambition too,
To show our much-loved Queen as well as you,
That we're prepared despite our size and age,
To serve Her well on *this or any stage*.
We'll play, if need be, e'en the soldier's part,
And prove we're strong in purpose and in heart,
Ready to fight, to conquer, or to die,
Wrongs to redress, or sepy treachery! (Much applause.)
Pardon me, friends, if I am led away,
My blood is up—I'm eager for the fray.
Quick march we'll go to battle—there you'll find us—
Hurrah! then, for the Girls we leave behind us. (Great laughter and applause.)

The pieces played on Tuesday evening were repeated with increased success, and each performer appeared to have gained renewed confidence, and was stimulated by the hearty reception

given to each as he made his entrance. At times the house rang with roars of laughter; notwithstanding this the youngsters kept on the even tenor of their way, and throughout the whole performance there was not a single hitch or drawback. As the curtain fell on the conclusion of the after-piece of *The Irish Tutor*, Master Hayes came forward and well recited the following epilogue, written by the author of the prologue:

The Play is done—the curtain down is drawn,
And, be it said, "our occupation's gone;"
We are "Used Up," beyond the slightest doubt,
And, like old *Fifty-seven*, are near snuff'd out.
Now, though the old year lagged, as if 'twould stay,
We've done our best to help him on his way;
To gild the moments last of his career,
And welcome, too, the hopeful coming year. (Applause.)

'Tis hard to witness, and to mourn the end
Of one who's been to us a good old friend;
Who's link'd himself to us by many a tie,
Those pleasures past which live in memory;
But all things fade—our's is a transient state,
Old '57 sinks, up springs '58. (Applause.)

Farewell, old year! Farewell, indulgent friends!
With one warm wish my epilogue now ends—
May heaven with blessings gild your various spheres,
And grant you all, aye, many happy years!

(Much applause.)

SOUTHAMPTON.—An evening concert was given at the Victoria Rooms on the 16th ult. by the Orpheus Glee Union, assisted by Miss Ellen Lyon. Both the lady and the Union suffered some encores, and Mr. Theodore Distin varied the vocalities with a flügel-horn solo.

STOCKPORT.—An interesting concert was given here on Wednesday evening last, under the management of Mr. J. Turner, the spirited music-seller, the patronage of the Mayor and Borough Magistrates being accorded to the performance. The talented Brouil Family were engaged for the instrumental portion, the vocal selections being given by Miss Amelia Bellott. We have so often recorded the brilliant achievements of these juvenile artists in the columns of this journal, that we have little to remark beyond stating that they again astonished and delighted their audience. Mdlle. Bertha Brouil played the difficult "*Carnaval de Venise*," if possible, with more than her usual skill, and seemed again to evidence the fact that she is fully entitled to be placed in the very foremost rank of living violinists. The vocal music was most satisfactorily rendered by the rapidly rising cantatrice above mentioned. A vociferous encore awaited the conclusion of the elegant Tyrolienne by Stockhausen, the elaborately embellished "*Merry and Free*" being substituted. We are often disposed to question the somewhat (at present) usual custom of substituting songs in answer to encores; but, as in this case a considerable advantage was realised, we must be critically merciful, and content ourselves with congratulating Miss Amelia Bellott upon her success in the rendering of the brilliant *morceau*.

ST. LEONARDS.—Mdlle. Zimmermann, the infant pianist, gave her morning concert at the Assembly Rooms, on Monday last. A numerous and fashionable audience honoured the fair artist with their presence—all the leading nobility and gentry visiting or residing in the two towns and neighbourhood being present. Although the great attraction of the *matinée* was of course the young lady for whose benefit the concert was arranged, the style in which the performers who assisted in the entertainment rendered the various pieces allotted to them was received with intense satisfaction by all present. As to Miss Zimmermann, her powers of execution on the piano, considering her youthful years, are almost marvellous—indeed it may be questioned whether the public performers on that instrument of mature age who excel her are not exceedingly rare. The other performers were—vocalists, Miss Dolby and Miss Whyte; instrumentalists, W. H. Acraman and Herr Carl Deichmann. Conductor, Signor Guglielmo. They each and all acquitted themselves in a manner worthy of their renown.

WEST HARTLEPOOL.—On Monday week the fourth of a series of popular monthly concerts was given in the Athenæum, in this town, before a large and respectable audience. The programme comprised a good selection of vocal and instrumental music. Miss Leybourne, who has given so much satisfaction at these concerts, again appeared; and Mr. Brandon made his first visit as a

vocalist to West Hartlepool. Miss Leybourne and Mr. Brandon sang a duett, "*O'er shepherd pipe*," very prettily together, followed by a song, "*Why chime the bells so merrily*," by Miss Leybourne. We were much pleased with the duett, "*There's a sweet wild rose*," by Miss and Master Shepherd, which they rendered most beautifully; and for the well-deserved encore they received they gave "*I would that my love*," with equal ability. These juvenile vocalists, who, we understand, reside at West Hartlepool, are very promising. "*I wish you a happy new year*," was well done by Miss Leybourne, and was very appropriate. Mr. Brandon gave with great taste and feeling "*The three ages*," in which he exhibited both richness and power of voice; and in return for the encore he received, sang "*Mary of Argyll*." The music-class sang the chorus, "*Come merry hearts*," so well as to receive a call for its repetition. The Amateur society performed the overture to *Masaniello*, a selection from *La Sonnambula*, &c., satisfactorily; and Mr. Taylor ably presided at the pianoforte.

WIMBORNE.—Mr. R. Evers gave his annual concert on the 29th ult. under distinguished patronage, assisted by the Misses Brougham, Mr. Genge, and Mr. Rosenthal. The latter gentleman was encored in "*The good Rhein wine*," with orchestral accompaniment. The Misses Brougham had each to repeat a song, and Mr. Genge was called upon twice to do double duty.

ORGAN.

LYMM.—The public opening of the new organ in Lymm Church took place on the 8th inst., service commencing at two o'clock. The Old Hundredth psalm, at the commencement, was given with great power and effect; Dr. Clarke's Anthem, "*O praise God in his holiness*," during the service, and the "*Hallelujah*" chorus at the close, were performed in a very superior and impressive style. Mr. Twiss, of Hartford, presided at the organ. Miss Shaw, Messrs. Edmeston, and Slater, of Manchester; Mr. Smith, from the Cathedral, and some others, assisted the choir, and rendered the solos, &c., in a very effective manner. The Rev. Canon Stowell, of Christ Church, Salford, preached a highly practical and appropriate discourse from 1st Chronicles, c. xvi. v. 10, "*Let the heart of them rejoice that seek the Lord*." The congregation was large.

The organ was built by Messrs. Forster and Andrews, of Hull. The following is a description:—

GREAT ORGAN, CC to G.

Open diapason, large scale .. 8 feet.	Twelfth 3 feet
Open diapason, small scale .. 8 ..	Fifteenth 2 ..
Stopped diapason, bass .. 8 ..	Sesquialtera, 2 ranks.
Stopped diapason, treble .. 8 ..	Mixture, 2 ranks.
Claribel 8 ..	Trumpet 8 ..
Principal 4 ..	

CHOIR, CC to G.

Dulciana 8 feet.	Flute (metal) 4 feet.
Stopped diapason, metal .. 8 ..	Fifteenth 2 ..
Gemshorn 4 ..	Clarinet 8 ..

SWELL, C to G.

Double diapason 16 feet.	Fifteenth 8 feet.
Open diapason 8 ..	Mixture, 3 ranks.
Viol di gamba 8 ..	Cornopean 8 ..
Principal 4 ..	Oboe 8 ..

PEDAL, CCC to E.

Open diapason 16 feet.	Bourdon 16 feet.
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COUPLING MOVEMENTS.

Swell to great.	Great to pedals.
Swell to choir.	Choir to pedals.

Tremulant to swell.

32 Registers and 1531 Pipes.

Four double-action composition pedals to arrange the stops in the great organ. Space is also provided for a trombone (16 feet) in the pedal organ, and the continuation of the swell organ to CC.

The church here, though of modern construction, is like many others, no space having been set apart in the plans for an organ. It is a pity architects do not pay more attention to what undoubtedly might be made one of the principal ornaments in a church, particularly when use and ornament may be combined, as it is now generally admitted that a church without an organ is almost as bad as a church without a pulpit. The only position that could be found, without materially diminishing the number of sittings, was within the tower arch; and here many musical as well as mechanical difficulties present themselves, the acousti-

cal properties of the tower absorbing at least one-third of the tone, and the sill of the west window being under ten feet in height, necessarily involved keeping the centre portion of the instrument exceedingly low. This is happily taken advantage of by introducing three beautiful dwarf arches supported by columns, surmounted by open tracery, and corresponding with the three-light memorial window, to the Leigh family. The extreme sides form canopied towers about twenty feet high, and supported with light columns, the whole constructed of very fine oak. The builders have, by adopting a heavy wind and voicing the pipes strongly, satisfactorily succeeded in distributing the musical powers of the various stops throughout the sacred edifice; this is more particularly noticeable in the delicate stops, which are very even; indeed we think the confined position is in this respect an advantage, as it produces a refinement of tone, seldom, if ever, heard from an instrument placed in the body of a building. The full organ is well balanced, there is great power with a crispness about the chorus, good reeds and magnificent pedal pipes—altogether it is a production worthy of a good name.

On Sunday last Mr. Twiss of Hartford again presided at the organ. There was an immense congregation on the occasion, who highly appreciated the manner in which the choral service was conducted, and the playing of the talented organist. The collection on behalf of the organ fund amounted to £60.

ST. ANTHONY'S HALL,* YORK.—An organ, built by Forster and Andrews, of Hull, for this Hall, deserves notice. The whole of the metal pipes in the interior are made of the finest spotted metal; the front pipes are tin, burnished. The case is very substantial, and is made of oak. The following is a list of the stops:—

GREAT ORGAN, CC to G.			
Open diapason, large	8 feet.	Clarabella flute	8 feet.
Open diapason, small	8 "	Principal	4 "
Stopped diapason, bass	8 "	Twelfth	3 "
Stopped diapason, treble,	8 "	Fifteenth	2 "
(metal)	8 "	Sesquialtera, 3 ranks.	
Viol di gamba	8 "	Horn	8 "
SWELL, C to G.			
Double diapason (open metal)	16 feet.	Mixture, 3 ranks (including a	
Open diapason	8 "	Twelfth and a Fifteenth)	
Dulciana	8 "	Cornopean	8 feet
Stopped diapason	8 "	Oboe	8 "
Principal	4 "		

PEDAL, CCC to E.	
Concave radiating pedal-board.	
Open diapason	16 feet.
COUPLERS.	
Swell to great.	Pedal octave.
Great to pedal.	Pedal sub-octave.
Three composition pedals.	

The organ is to be erected in the Hall early in February.

The extension of the swell to CC, and the addition of a clarion to both the swell and great organs, will be important improvements for which no doubt space has been left.

LASTINGHAM, YORKSHIRE.—A new organ, built by Forster and Andrews, was opened on Sunday last, in the parish church. Although a small instrument, it is well spoken of, particularly in the light stops; the dulciana, metal flute, and metal-stopped diapason being very satisfactory.

BECKINGHAM CHURCH, NOTTINGHAMSHIRE.—The organ has been rebuilt and enlarged by Forster and Andrews, at the sole expense of the Rev. G. Marsland, the vicar, and will be reopened, with the church, on the 24th inst.

*St. Anthony's Hospital was founded in 1340.

Foreign.

BOSTON.—The Mendelssohn Quintet Club commenced their ninth season on the 7th ultimo. The programme on the occasion included Mozart's 4th quintet in D; Beethoven's 8th quartet in E minor; *Andante* from Haydn's quartet in B flat, No. 69; *Andante* and *Finale* from Mendelssohn's quartet in D, No. 2, op. 44.

BROOKLYN.—At the second philharmonic concert, Sterndale Bennett's overture, *Les Naiades*, was performed. Also Mendelssohn's Italian symphony, and 2 movements from Chopin's *Concerto* in E; the pianoforte by Mr. R. Hoffman.

HALLE.—The sum of 1400 thalers was realized at the concert given by Madame Goldschmidt in aid of the funds for erecting a Handel statue in this town.

NEW YORK.—Herr Formes has been well received at the German Opera in *Robert le Diable* and in *Martha*. He sang in *The Creation*, which was performed by the Harmonic Society, on the 19th ultimo, with a band and chorus of 350 performers.

PARIS.—The funeral of Mdlle. Rachel took place on Monday morning. At eleven o'clock a large crowd attended in the Place Royale, where the deceased resided. The remains arrived on Saturday night, and were, in conformity with the Hebrew ritual, watched by two women, who recited prayers by the side of the coffin. At twelve o'clock the body was deposited in a hearse drawn by six horses; the coffin was covered with a white pall sprinkled with silver stars, and on it a crown of *immortelles*. The Grand Rabbi of the Jewish Consistory of Paris, dressed in a black gown, or *soutane*, with a cincture of the same colour, walked immediately after the hearse. The chief mourners were the father, the brother, and the two sons of Mdlle. Rachel. The corners of the pall were held by Alexandre Dumas, père, Baron Taylor; M. Maquet, President of the Society of Dramatic Authors; and M. Geoffroy, of the Théâtre Français. The *cortège*, consisting of sixteen mourning and a considerable number of private carriages, moved on to the Jewish burial-ground, which is at the extreme end of Père la Chaise, by the Place Royale, the Rue Pas de la Mule, and the Chemin-Vert. An immense crowd, among whom were all who are most celebrated in art and letters, followed. All the theatres in Paris were represented by deputations composed of the principal artists. On arriving at the gate of the cemetery, the coffin was laid on the ground, and the Rabbi recited, in Hebrew and French, the Prayer of the Resurrection, after which it was borne to the grave, the Rabbi chanting the 91st Psalm. When the coffin was lowered into the earth he repeated aloud and in Hebrew the prayer called *Haskabé*, and then a prayer in French. Speeches were made by MM. Jules Janin, Bataille, and Maquet. That of M. Janin was particularly effective when he alluded to the loss, within so short a time, of all that was celebrated, glorious, and free; and he expressed his regret that the deceased was not eulogized by a man who alone was competent to do so, but who was now in exile, namely, M. Victor Hugo. The family of the deceased then threw handfuls of earth on the coffin, the grave was filled up, and all was over. The crowd was immense, and several detachments of cavalry were on the spot to keep order.

A correspondent of the *Indépendance Belge* gives the information that the fortune left by Mdlle. Rachel will amount to 1,200,000fr., without counting her jewels, which are of great value. This fortune is divided in half, between her family, ascendant and descendant, with the exception of a legacy of 6,000fr. to her sister Sarah, and an annual pension of 600fr. to her maid Rose. There should be also about 300,000fr. on her own life, with reversions on her children, but it is not known if the proper forms have been regularly complied with. It is supposed, in fact, that the death of Mdlle. Rachel will in one way or other give rise to a lawsuit.

It has frequently been announced that Rossini, who appears to have permanently taken up his abode in the French capital, was about to give a new opera to the world. It turned out however that the work was new only to those who had not before heard it, for *Don Bruschino*, the operetta produced at the Bouffes-Parisiens at the close of the old year, is one of the earliest compositions of its author, and was represented in Venice a certain goodly number of years ago. The libretto is somewhat similar to that of *Il Barbiere*, except that the lady is to be united to a friend of the guardian instead of the guardian himself. The music is sprightly.

M. CASTIL BLAZE, a composer of ordinary merit and an accomplished critic, died recently. He was the first to introduce and render popular in France the works of Weber and Rossini.

The talented organist of the Madeleine, M. Lefébure Wély, has resigned his post, in consequence of some unfortunate misunderstanding with the authorities of the church.

Flotow's *Martha* is to be produced in fine style at the Italian Opera. The principal characters will be represented by Mdlle. St. Urbain, Mario, and Graziani.

HECTOR BERLIOZ has been presented by the Emperor of Austria with a brilliant ring as a "recognition" of his recently published *Te Deum*.

RIO DE JANEIRO.—A prospectus has been issued for the construction of a theatre in this city. The theatre is to be 362½ feet in front by 500 feet deep, and is to have the required accommodation and convenience for two complete companies of singing and dancing actors.

It is to be lighted with gas, to have a purificator, and all means are to be adopted for a perfect ventilation and for refreshing the air in the house, especially in summer.

The house is to have five tiers of boxes. The diameter of the pit will be 75 feet.

A state Imperial box is to be constructed at the bottom of the house for the gala nights; and for the use of the Imperial Family on other nights; another box is to be disposed near the stage. Both will have their separate and special entrances, resting-room, room for tea and refreshments, with other suitable and necessary conveniences.

The theatre will have easy approaches, wide entrances sheltered from the rain, ample staircases, and several doors to go out not only in front, but by the sides.

The following new operas have been produced in the sunny south during the year 1857:—

AT VENICE	.. <i>Simone Bocanegra</i>	Verdi.
"	.. <i>Adelchi</i>	Apolloni.
"	.. <i>Sfida e Nozze</i>	Quilici.
ROMA	.. <i>Aroldo</i>	Verdi.
NAPLES	.. <i>Pelagio</i>	Mercadante.
"	.. <i>Archetello</i>	Valente.
"	.. <i>La Marchesa e il Tamburino</i>	Barbati.
"	.. <i>Carlo Gonzaga</i>	Moscuza.
"	.. <i>Il Geloso e la sua Vedova</i>	De Giosa.
"	.. <i>Isella la Modista</i>
"	.. <i>Carmosina</i>	Sarria.
"	.. <i>Pergolesi</i>	Serrao.
"	.. <i>Castellamare</i>	Rajentroph.
"	.. <i>Don Gavino</i>	Roggi.
CUNEO	.. <i>Lella di Granata</i>	Lamperti.
MILAN	.. <i>Sordello</i>	Bruzzi.
"	.. <i>Pergolesi</i>	Ronchetti-Monteviti.

AT MILAN	.. <i>Barnabo Visconti</i>	Campiani.
"	.. <i>Ugo</i>	Carliotti Ferrari.
"	.. <i>Adriana</i>	Benvenuti.
PIEROJA	.. <i>Virginia Galluzzi</i>	Piccoli.
TURIN	.. <i>Marinella</i>	Piacenza.
"	.. <i>Don Grifone</i>	Gambini.
"	.. <i>Arabella</i>	De Barberi.
"	.. <i>I tre Rivali</i>	Luvini.
"	.. <i>La Figlia di Jelfo</i>	Costa.
ROME	.. <i>La Punizione</i>	Pacini.
FLORENCE	.. <i>Fiammetta</i>	Mabellini.
"	.. <i>Amore e Musica</i>	Renzi.
"	.. <i>La Vendetta</i>	Gianchi.
PAVIA	.. <i>Lamberto Malatesta</i>	Pantoglio.
VICENZA	.. <i>La Vedova del Malabar</i>	Montecoggio.
PALERMO	.. <i>Piccarda Donati</i>	Platenia.
VERONA	.. <i>Ginevra de Monreale</i>	Sala.
"	.. <i>Cristoforo Colombo</i>	Mela.
VIENNA	.. <i>Estella di San-Germano</i>	Iraga.
REGGIO	.. <i>Vittore Pisani</i>	Pert.
MASSA	.. <i>La Zingarella</i>	Meestrini.
LEGHORN	.. <i>Idue Claratani</i>	Zannetti.
TERNI	.. <i>Margherita Pusterla</i>	Persichini.
PADOVA	.. <i>Canova</i>	Farina.
CAGLIARI	.. <i>GP Isola</i>	Dugani.
GENOVA	.. <i>Cipriano il Sarto</i>	Piacenza.
TREVISO	.. <i>Il Consiglio dei Dieci</i>	Campiani.
BOLOGNA	.. <i>La Sorrentina</i>	Muzio.

CORRESPONDENCE.

WHO ARE THE PUBLISHERS?

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Can you spare room for the following queries? Perhaps some of your subscribers may be able to furnish me with the requisite information.

Who are the publishers of the following songs? none of which I have been able to procure, though all are, I believe, published:—

1. "Farewell," set to Sterndale Bennett's "Adieux à Clementi."
2. "Annie," song, by Weber.
3. "Ella tremante," tenor song, by Donizetti. From what opera?
4. "Vanne a colei," trio, T. T. and S. Costa.
5. "Summer is gone," sung by Hatton.

Your original subscriber,
SOLO.

Birmingham, Jan. 11, 1857.

Miscellaneous.

(Continued.)

HOLLOWAY'S PILLS,

A peculiar remedy for indigestion, flatulency, and bilious complaints. The well-known properties of these Pills are too highly appreciated in all parts of the world to require any commendation; the test of years has proved their efficacy in curing bile, indigestion, flatulency, sick headache, nervousness, and debilitated constitutions. They invigorate the body, strengthen the faculties of the mind, and increase the appetite; old and young, rich and poor, resort to them when afflicted with any ailment, and none are disappointed in their effect upon the system.

Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 50, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

The Bulfanger, new Winter Over-coat,

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The OUDE WRAPPER, Registered, combining Coat, Cloak, and Sleeved Cape, from 25s. to 60s. The PELISSIER, from 21s. to 30s.

The FORTY-SEVEN SHILLING SUITS, made to order, from Scotch Heather and Cheviot Tweeds, all wool, and thoroughly shrunk.

The TWO-GUINEA DRESS and FROCK-COATS, the GUINEA DRESS TROUSERS, and the HALF-GUINEA WAISTCOAT.

N.B. A perfect fit guaranteed.

MAGIC OPTICAL ILLUSIONS.

Liberal arrangements are offered parties bringing out this extraordinarily novel dramatic entertainment, combining living with spectral performers, life size, in Dickens's "Haunted Man," &c. Apply to Mr. Birks, C.B., patent agency office, 32, Moor-gate-street, City.

CHRISTMAS PRESENTS.

The exuberance of the feelings, amid scenes of gaiety, induces the fair and youthful to shine to advantage under the gaze of many friends, and therefore to devote special attention to the duties of the toilet. It is at this festive season that the most appropriate offerings are those which tend to the promotion of health and personal attraction: none can be more acceptable than

ROWLANDS' MACASSAR OIL,

for imparting a transcendent lustre to the hair, and sustaining it in decorative charm.

ROWLANDS' KALYDOE

imparts a radiant bloom to the cheek, and a delicacy and softness to the hands, arms, and neck; and

ROWLANDS' ODONTO, or Pearl Dentifrice,

bestows on the teeth a pearl-like whiteness, and renders the breath sweet and pure.

The patronage of royalty throughout Europe, their general use by rank and fashion, and the universally known efficacy of these articles give them a celebrity unparalleled.

Sold by A. ROWLAND & SONS, 20, Hatton-garden, London, and by Chemists and Perfumers.

Beware of spurious imitations.

WILLIAM CARTER informs the Public his stock of Aberdeen and Perth Linsey Woolsey PETTICOATS are now complete with every variety of heather colours, suitable for the season.

Ladies' Moreen Petticoats	4 11 to 10 6
Linsay Woolsey Petticoats	8 6 to 21 0
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N.B. Watch Steel Spring, Malaga, Chip, Straw, &c., for Petticoats, now so much in demand.

To Ladies.—AVOID TIGHT LACING,
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Address, WILLIAM CARTER, 22, Ludgate-street, St. Paul's, E.C. Engravings of the above, or wholesale lists, free.

Exhibitions, &c.

DELHI: Scenes of the Head-quarters of the REVOLT in INDIA.—GREAT GLOBE, Leicester-square.—In addition to the Dioramas of Russia and India, is now opened, a new and splendid DIORAMA of DELHI, its Mosques and its Palaces, at 1.30 and 7.30 p.m. Admission to the whole building, 1s.

CHRISTY'S MINSTRELS,

at Polygraphic Hall, King William-street, Strand.—Open every evening, and on Saturday in a grand morning entertainment, commencing at 3. Seals can be secured at Mr. John Mitchell's, 53, Old Bond-street, and at the Hall.

MDLLE. ROSA BONHEUR's great

PICTURE of the HORSE FAIR.—Messrs. P. and D. Colnaghi and Co. beg to announce that the above PICTURE is now on VIEW, at the German Gallery, 168, New Bond-street, from 9 to 6, for a limited period. Admission, 1s.

THE ZOOLOGICAL GARDENS,

Regent's Park.—A male Chimpanzee has been added to the collection. Admission, 1s.; on Monday, 6d. children under 12 years of age, 6d.

Exhibitions, &c.

(Continued.)

MR. ALBERT SMITH has the honour to announce that **MONT BLANC** is OPEN FOR THE SEASON.

During the recess the room has been completely renovated and redecorated, and several improvements made, which, it is hoped, will tend to the increased comfort of the audience. The route of the tour is as follows:—The Rhine Panorama, between Cologne and Heidelberg, forms an introduction, before the actual journey, which takes the travellers through the Bernese Oberland, by Zurich, the Rigi, the Lake of Lucerne, the Jungfrau, the Great St. Bernard, and Geneva, on to Chamouni. The Ascent of Mont Blanc, as before, forms the Entrance. The second part is entirely devoted to Naples and the adjacent points of interest.

These, painted by Mr. William Beverley, comprise a general view of Naples from the Heights of Pausilipo—the Santa Lucia and Hotel de Rome at Naples, looking towards Portici—the House of the Tragic Poet at Pompeii—the Ruins of Paestum—the Blue Grotto at Capri—the Ascent of Vesuvius; and the Eruption of Vesuvius on the 24th of September last, with the lava running down to the Atrio dei Cavalli, at which Mr. Albert Smith was present. Mr. Smith was fortunate enough to encounter several old friends on the journey, including the Engineer of the Austrian Lloyd's Company at Sorrento, and Baby Simmons at Pompeii.

The representations take place every evening (except Saturday), at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is open at the Egyptian Hall, where stalls can be secured without any extra charge.

THE BATTLE OF BALACLAVA—

Mr. RANT's great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

BURFORD'S PANORAMA.—SIERRA LEONE.—This beautiful and picturesque Panorama is now OPEN to the public. Moscow and the Bernese Alps continue on view. Admission to each, 1s. Open from 10 till dusk.—Leicester-square.

THE ROYAL POLYTECHNIC.
CHRISTMAS HOLIDAYS.

This Institution, which has for twenty years amused and instructed the public, will present the following novelties:—

1st.—A New Musical and Pictorial Entertainment, by G. Armystead Cooper, Esq. (the accomplished Buffo Singer), entitled **HOME FOR THE HOLIDAYS**, including buffo songs written by J.C. Brough, Esq., and very beautiful Dissolving Views. Mornings, except Tuesday and Friday, at Half-past Two; Evenings at a Quarter-past Eight.

2nd.—Remarkable Phantasmagorical Illusions, produced with entirely new apparatus. The Misses Greenhead will accompany these effects on the Piano, Violin, and Violoncello. Mornings at Half-past Twelve; Evenings at Eight.

3rd.—LECTURE and curious EXPERIMENTS on **NATURAL MAGIC**, by J. D. Malcolm, Esq. Tuesdays, Thursdays, and Saturdays, at Half-past One; every evening (except Thursday next) at Half-past Seven.

4th.—New Views in the Cosmographic Exhibition. Mornings at Twelve; Evenings at Seven.

5th.—Increase of the justly-admired Dissolving Scenery, illustrating the **REBELLION IN INDIA**, with portraits of Olive, Lord Canning, H.R.H. the Duke of Cambridge, Generals Wilson, Nicholson, Neill, and Havelock, and grand Optical Effects. Mornings at Four; Evenings (except Thursday next) at a Quarter-past Nine.

6th.—New Lecture Entertainment by J. H. Pepper, Esq., entitled **A SCUTTLE OF COALS** from the PIT to the FIRESIDE. Tuesday and Friday Mornings at Half-past Two.

7th.—THE **LEVIATHAN STEAM SHIP**, realized in a new series of Dissolving Pictures, with instructive description by Mr. Malcolm. Monday, Wednesday, and Friday Mornings at Half-past One.

8th.—The Giant Christmas Tree will yield unusual quantities of knives and toys for the boys, and pretty things for the girls, at the fourth gratuitous distribution on Thursday morning and Thursday evening, the 21st of January.

Admission to the whole, One Shilling; Children under Ten, and Schools, Half-price.

LUCKNOW and DELHI.—Great Globe,

Leicester-square.—DIORAMA of LUCKNOW and the SIEGE and CITY of DELHI; its Streets, Palaces, and Fortifications—at 1, 3, and 7 p.m. India, a Diorama of the Cities of, with Views of Calcutta, Benares, Agra, and the Scenes of the Revolt, at 12 noon, and 6 p.m. The Russian Diorama at 3 and 8 o'clock. Illustrative Lectures.—Admission to the whole building, 1s.

MADAME TUSSAUD'S EXHIBITION,

at the Bazaar, Baker-street.—Approaching Marriage. Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admittance, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

FALLS OF NIAGARA, daily, from 10 to 5, at 96, Gracechurch-street.—The Exhibition of this extraordinary PICTURE will shortly CLOSE.

—Lloyd, Brothers, and Co.

Theatrical Announcements.

THEATRE ROYAL, DRURY LANE.

Lessee . . . MR. E. T. SMITH.
Acting Manager . . . Mr. C. Mathews.
Stage Manager . . . Mr. R. Roxby.
Second Week of Mr. Leigh Murray.—The Royal Marriage.—An Extra Grand Morning Performance of the brilliant Pantomime of Little Jack Horner will take place on Monday, January 25, in honour of the great event. Notice.—In consequence of the continual overflows the Free List will be entirely suspended, and parties wishing to obtain seats should secure them immediately at the box-office, as numbers have already booked places for several nights forward.—The performances will terminate every evening by half-past 11. A Grand Morning Performance every Wednesday at 2 o'clock; doors open at half-past 1.—THIS EVENING (Saturday, Jan. 16), to commence at 7 with the comic drama, in three acts, entitled **THE LADIES' BATTLE**, in which Mr. Leigh Murray, Mr. A. Younge, Mr. W. Templeton, Miss M. Oliver, and Mrs. Leigh Murray will appear. After which will be produced the new grand Christmas pantomime, entitled **LITTLE JACK HORNER**; or, Harlequin A B C. The scenery by Mr. V. Beverley. Two Harlequins, MM. Milano and H. St. Maine; two Sprites, the Brothers Elliott; two Pantalons, Messrs. Nash and W. A. Barnes; two Clowns, Harry Boleno and Flexmore; Fashion (a dandy lover), M. Deulla; Harlequin, Mdle. Agnes; two Columbines, Madame Boleno and Mdle. Christine. Principal dancers, Miss Rosina Wright and Madame Aurioi, assisted by upwards of 100 ladies of the ballet.

THEATRE ROYAL, HAYMARKET.—

THIS EVENING, and on Monday, Tuesday, and Wednesday, to commence at 7 with Buckstone's comedy of **SINGLE LIFE**. On Thursday, Friday, and Saturday, **A CURE FOR THE HEARTACHE**. With the new Christmas pantomime, entitled **THE SLEEPING BEAUTY IN THE WOOD**; or, Harlequin and the Spiteful Fairy. The scenery of the fairy story painted by Mr. William Calcott. The Harlequinade by Messrs. Morris and O'Connor. The music of the entire pantomime arranged and composed by Mr. D. Spillane. Venoma, the Spiteful Fairy, Mr. Clark; Brighteyes, Miss Fanny Wright; the King of Spinnelwood, Mr. Coe; the Princess Royal, Miss Louise Leclercq; the Young Prince Tulip, Miss Fitz Imman; Harlequin, Mr. Arthur Leclercq; Columbine, Miss Fanny Wright; Pantaloon, Mr. Mackay; Clown, Mr. Charles Leclercq; the Princess on her Travels, Miss Louise Leclercq.

During the week the entire performances will conclude shortly after 11 o'clock.

The Fourth Morning Performance of the Pantomime will take place on Thursday next, January 21, after which there will be but one more—viz., on Thursday, January 28. Doors open at half-past 1, commence at 3, and conclude by a quarter-past 4.

The public are respectfully informed that the upper gallery is abolished, and that there will be but one gallery open, capable of containing 800 persons.

ROYAL PRINCESS'S THEATRE.

THIS EVENING (January 16) will be presented **THE CORSIAN BROTHERS**. After which, the highly successful comic Christmas pantomime, entitled **HARLEQUIN WHITE CAT**; or, The Princess Blanche Flower and Her Fairy Godmothers. The Princess Blanche (White Cat), Miss Kate Terry; Harlequin, Mr. Cormack; Clown, Mr. Huline; Pantaloon, Mr. Paulo; and Columbine, Miss C. Adams.

THEATRE ROYAL, ADELPHI.—

Great success.—Last Week of the second and third acts of "The Green Bushes," Madame Celeste, Mr. Wright, and Mr. Paul Bedford sustaining their original characters.—The grand burlesque and comic Pantomime every night, introducing Henderson's unique performance on the Slack Wire (the wonder of the world), and M. Desarais' Troupe of Dogs and Monkeys. THIS EVENING, the second and third acts of **THE GREEN BUSHES**: Madame Celeste, Mr. Wright, and Mr. Paul Bedford in their original characters. After which the Adelphi union mythological extravaganza and comic pantomime, with new scenery, dresses, tricks, and transformations, called **HARLEQUIN AND THE LOVES OF CUPID AND PSYCHE**. Cupid and Harlequin (a l'italienne), Miss Marie Wilton; Psyche and Columbine (a l'italienne), Miss Mary Kealey; Clown (true-born English), Herr Henderson; Pantaloon, Mr. Beckingham; Punchinello, Mr. Le Barr; Jupiter, Mr. Paul Bedford; Venus, Mrs. Billington. Henderson on the slack wire, and M. Desarais's celebrated troupe of dogs and monkeys.

Mr. Benjamin Webster will reappear on Monday next in a new drama. On Monday next positively will be produced a new and original drama, with new scenery, dresses, and effects, called **The Poor Strollers**, by the author of Joseph Chavigny, &c. Principal characters by Messrs. Benjamin Webster, Wright, Paul Bedford, C. Selby; Madame Celeste, Miss Laidlaw, &c.

ROYAL LYCEUM THEATRE.

THIS EVENING, the highly successful grand new Burlesque and Pantomime of **CALLA BLOOM** AND **THE PRINCESS, THE PEEL, AND THE TROUBADOUR**; or, Harlequin and the Ghebers of the Desert. Supported by Mesdames Charles Dillon, Buckingham White, Eliza White, Maria Ternan, Esther Jacobs, and Woolgar; Messrs. Barret, Calhaem, Holston, Poynter, and J. L. Toole. Clowns, Messrs. T. Matthews and R. Stilt; Harlequin, Mr. J. Ricketts; Pantaloon, Mr. A. Stilt; Sprites, Herr Zeleski and Sons; Columbines, Misses A. Malcolm and Lees. Gorgeous Feast of Lanterns.—Fenton's Grand Transformation Scene.

Musical Performance **THIS DAY**, commencing at half-past 2, when the Boys of the Duke of York's School will attend.

In active preparation a new and original comedy, by Leigh Hunt, Esq. Box-office open from 11 to 5 daily.

ASTLEY'S ROYAL AMPHITHEATRE.

Lessee and Manager, Mr. William Cooke.
Special Notice.—Three more **GRAND MID-DAY PERFORMANCES** of the Pantomime, entitled **DON QUIXOTE**; or, Harlequin Sancho Panza—with new and beautiful Scenes in the Circle, introducing Miss Kate Cooke on her magnificent charger Snowdrop—viz., **THIS DAY**, Jan. 16, Saturday, 23; and on Monday, 25, commencing each day at 2.

ROYAL SURREY THEATRE.

The Best Pantomime is at the Surrey Theatre.—THIS EVENING, and every evening during the week, the highly successful grand comic Christmas Pantomime, entitled **QUEEN MAB**; or, Harlequin Romeo and Juliet, which commences at half-past 8, and terminates by 11.

ROYAL SOHO THEATRE.

Open every Evening with **HARLEQUIN KING ABOULIVAR**, AND **THE FAIRY OF THE CORAL ISLANDS**—the Best Pantomime in London. Mr. Shirley, Mr. Mowbray, Miss Eliza London, and Miss Helen Love. Clown, the renowned Abel.

Mr. Mowbray has much pleasure in announcing that Mr. Emery, the great character actor, from the Theatre Royal, Olympic, is engaged, and appears on Monday next.

Great National Standard Theatre,

Shoreditch.—Every Evening. To commence with the comic Pantomime of **GEORGY PORGEY**; or, Harlequin Daddy Long Legs. With its splendid effects and gorgeous Transformation Scene. To conclude with **THE WAITS**. Day Performance every Monday, at half-past 12.

STRAND THEATRE.

The Red Man of Agar and the Lambert Family every night in **HARLEQUIN NOVELTY** AND **THE PRINCESS WHO LOST HER HEART**. Great success.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, January 16, 1858.